

In the World of Music and Musicians

On the Creation and Distribution Of Spontaneous Enthusiasm

Ancient and Modern Publicity Methods; Nero and His Own Press Agency; The Glory Which Came to a Dressing Maid in Venice

By H. E. Krehbiel

Miss Sophronia Sabut, the child prodigy player, of whose "audition" in the Yale Bowl some (but insufficient) mention was made in this newspaper last Sunday, came to New York last week and for the first time saw the interior of Carnegie Hall and heard a concert of the Philharmonic Society. Again she met the musical critics of the metropolitan press, those who attend "auditions" at the opera house and have only words of "kindly depreciation" for youthful artists, but are regular Macaulays when it comes to telling about who's who in the opera boxes and what kind of gown and jewels Mrs. What's-Her-Name wore. Miss Sabut bubbled over with enthusiasm in talking to these critics about the concert and so far forgot what she owed to her patrons in the Naugatuck Valley, who have paid \$10,000 to make a star of her, as to say that Carnegie Hall is a bigger concert room than the opera house in Seymour and that she never heard such a beautiful concert as that given by the Philharmonic Society.

She was a bit disappointed in Mr. Scharoun. He didn't bring out his symphony players as Mr. Sousa does, line them up in front of the other musicians and let them blow their heads off in what they call unison. In fact, she had to hunt all over the band for them, and when she found them they were sitting quite unobtrusively in one of the hindmost rows of the players, where there were other men blowing on brass things, also quite unobtrusively. Of course, it was nice to read next day that when she went to speak to some nice friends of the nice gentleman who had given her free tickets to the concert people nudged her another and a murmur went through the multitude. "That's the wonderful girl who is going to play at Carnegie in New York in a few years"; but after all, there was a "fly in the ointment." (The phrase is not exactly the one used by little Miss Sabut, but that's the way literary folk express their opinion.)

It is not that when Miss Sabut's agent selected the trombone as the musical instrument with which the prodigy was to illumine the musical firmament she thought of what an effect she would make with a slide into its various positions, provided the sleeveless gown with slits over the shoulders and under the arms remained in fashion. And how could that be if she were to sit back in the orchestra among other people who were just plain, ordinary musicians, who had had to practice away for years and learn notes and study technique like anything and play only one part out of many that go into a musical composition?

And would you believe it? The very same day that The Tribune printed the nice article about her saying that Seymour, Conn., didn't have such splendid concerts as that given by the Philharmonic Society an enthusiastic Naugatuck Valley had a piece (but it was a signed piece and, of course, didn't count much) in the paper in which he said that Seymour heard everything good in the musical line that New York heard. Of course, New York heard more things, but all the good artists who played or sang here went straightway to Seymour and gave concerts there.

But Sophronia is a brave girl. She is going to stay in New York for ever long, quit playing in public, pack all her arpeggios, and appoggiaturas, and demureness, and caracoles and fantasias, and things and things in an old kit-bag and just plain study music and let of other matters that her teacher says are necessary if one wants to be an artist. So the critics who tell us so much about the people who sit in the boxes at the opera and what they wear and the Associated Guild of Naugatuck Valley Boosters have nothing more to say about her for a long time. Then in three or four years, maybe, it shall be the duty of the reporters whose particular business is to write about music, what it is like and how it is performed to relieve the critics of their joyful lala.

Nero and His Unique Press Agency

It is a singular obsession of some persons that everything which a woman who is capable of expelling an agreeable note from her throat does or says is of absorbing interest to hundreds of thousands of people who can not utter a musical note, or do not if they can. It is an obsession which has not always existed, but has been created largely by publicity methods developed in our own day. It is a fancy of ours that one thousand or so years ago a greater curiosity was felt about chariot drivers and gladiators than musicians. At least, we have read more about such folk in old literature than about singers. Yet there must have been singers or singing actors in ancient Greece and Rome. There was one of them, and it was in his character of singer that he made most ado about himself, for he was his own press agent and knew the tricks of the trade down to a tee. He had the biggest clique on mortal record, and he and his agents invented more methods of making a hullabaloo about his real or supposed achievements in music than any of his successors in the opera houses of to-day. He is the only singer, so far as we know, who had the walls of a great city torn apart so that he

might make a more sensational triumphal entry than any consul, emperor or general had made before him after conquering a people. And all because he had won prizes in singing at meetings in which no one dared to compete with him.

In celebrating his own glories more modern singers have been less original and only a little less modest. To unhitch the horses from a prima donna's carriage and have it dragged to her hotel by man power, with a howling, hurrahing, huzzing crowd surrounding it, was once a popular device, but it had not been seen in New York for many years until it was revived last season. It had seemed to be forgotten and neglected because, perhaps, it was too silly and, also perhaps, a bit too obvious. We remember an occasion when the trick appeared so tawdry that two newspaper critics tried to wipe out the disgrace of it by giving a banquet to its object which was really worthy of the artist and the anniversary which it had been designed to celebrate. It came back into our mind a few days ago when we read an amusing story of how a like effort to make advertising for an artist had gone amiss. First, our own account.

A Torchlight Procession And Banquet for Patti

Mme. Adelina Patti was filling an engagement at the Academy of Music just twenty-five years after her debut in opera, which had taken place in the same theater. Colonel Mapleson, the manager, was playing a losing game with his season, but thought something might be done to raise the wind. So, after an "anniversary performance" of "Martha," he collected a lot of hoodlums from the East Side, provided them with torches, and after the show was over had them pull his carriage to the Windsor Hotel and march in procession behind it.

At the next representation the critics of "The Times" and Tribune, vexed (foolishly perhaps, but Mme. Patti was a great artist who had her professional admiration) at the rag-tag and bob-tail "demonstration," decided that the lady should be worthily honored. They planned a dinner at which people of artistic and social quality should testify to her greatness. Unhappily, society was looking askance at the singer just then because she had discarded her husband, the Marquis de Caux, and eloped with the French tenor Nicolini, and after the invitations were out the two unselfish enthusiasts discovered that the ladies who had been invited refused to sit at table with her who was called the diva. It was an awkward predicament, but a way out was found by inviting her over again to a "stag" party composed of men of letters—the bench, the bar and music. She accepted, and all was well. It was in several respects an extraordinary occasion and it served its purpose.

How Madame Calvé's Maid Was Feted in Venice

Now for another story, which, because we cannot tell it better and know nothing about the facts, we copy from a just-published autobiography of Emma Calvé, entitled "My Life" (New York, D. Appleton & Co.). Madame Calvé is recounting the story of her first tour in Italy and has referred to her triumph as Ophelia (in Ambrose Thomas's opera "Hamlet") at the Fenice Theater in Venice.

One afternoon I went to the theater earlier than usual. As I entered I saw a group of porters and mechanics hovering around a little sedan chair which stood in the wings, and which I had not noticed before. It had been built for Patti on her last visit to Venice. She feared the dampness of the canals and insisted on being carried to and from her hotel in this specially constructed portantine. As I made my way toward my dressing room the stage manager, who had been in animated conversation with the group around the sedan chair, approached me.

"Will Mademoiselle be so kind as to tell me how much she weighs?" he asked.

"A hundred and twenty-five pounds," I answered, much surprised at the question.

"Splendid!" he exclaimed. "Just the thing!" Mademoiselle, if she wishes, can use Patti's sedan chair. The porters will not carry more than a certain weight, but Mademoiselle is exactly right."

I was of course delighted. Every evening I made the journey through the narrow alleys of old Venice, and as my portantine was unique, I was known all along the route. The street urchins began cheering as soon as they saw it appear at the end of a street.

"Ecco la prima donna!" they shouted. "Here she comes! E viva! E viva!"

My farewell performance at Venice was a gala night. The stage was inundated with flowers, the audience wildly enthusiastic. Finally, it was time to go home, and my mother sent my maid to call the porters. This maid, Valerie, was a Parisian, dark, and not unlike me in build and coloring. She loved to imitate my way of walking, my gestures, sometimes even my clothes. She wore a mantilla, and at a distance might easily be mistaken for her mistress.

My mother and I sat waiting in my dressing room for a long time. Valerie seemed to be unaccountably slow. We were beginning to wonder what had happened to her when she burst into the room.

"Oh, Mademoiselle! Forgive me!" she exclaimed, all out of breath. "I didn't do it on purpose. They carried me off in the portantine! There were so many flowers, and the manager ordered me to take them! It was grand. A regular triumph! They thought it was Mademoiselle!"

She stopped for breath; but before we could ask a single question she was off again. "When we got to the hotel," she continued, "the manager ordered me to open the door with a deep bow. When he saw me, how he jumped! It's



nothing but the maid! he shouted in a rage. But really it isn't my fault! Valerie continued plaintively. 'I can't help it if I look like Mademoiselle! The porters brought me back, but the celebration is all over. Every one is gone.'"

My mother was very angry and wanted to dismiss the girl on the spot. I could only laugh. It seemed to me so absurd. When we got back to the hotel no one was in sight; but the steps were covered with flowers, strewn at the feet of my chambermaid.

Before we left the hotel the next day we were presented with a bill: "For carrying off in the portantine—200 francs." My mother, greatly incensed and surprised, called the manager.

"What does this mean," she demanded.

The unhappy man was overcome with embarrassment. "Patti's manager used to arrange for a triumphal progress of this sort," he explained. "He hired the hallboys and musicians from the hotel. I thought Mademoiselle, too, would like it. I am sorry if you are displeased."

"Oh, Calvé, what a blow!" she exclaimed when I had finished my story. "You have shattered one of my precious illusions. My poor father must have had to foot the bill, while I thought that I had been acclaimed by the flower of Venetian nobility!"

Plea to Protect Negro Spirituals Made by Burleigh

A plea for the cooperation of both colored and white people in the preservation of such musical treasures as the negro spirituals from debasement in jazz is made in a letter from H. T. Burleigh, the eminent negro musician and composer, to the National Association for the Advancement of Colored People. Mr. Burleigh writes, in part:

"The growing tendency of some of our musicians to utilize the melodies of our spirituals for fox trots, dance numbers and semi-sensational songs is a real menace to the artistic standing and development of the race.

"These melodies are our prized possession. They were created for a definite purpose and are designed to demonstrate and perpetuate the deepest aesthetic endowment of the race. They are the only legacy of slavery days that we can be proud of—our one, priceless contribution to the vast musical product of the United States."

"In them we have a mine of musical wealth that is everlasting. Into their making was poured the aspiration of a race in bondage, whose religion, intensely felt, was their whole hope and comfort and the only vehicle through which their inner spirits soared free."

"They rank with the great folk songs of the world and are among the loveliest of chanted prayers.

"Now, since this body of folksongs expresses the soul of a race it is a holy thing. To use it and not to utilize it is to cheapen it, to pervert it, to reduce it to a mere commercial gain."

"In the interests of millions of colored people, who love and revere the spirituals and who believe these old melodies can be an essential factor in the cultural evolution of the race, as well as a powerful stimulus to its higher artistic development, and in the interest of millions of white people, who love and revere the spirituals and who believe that the 'negro stands' at the gates of human culture with hands laden full with musical gifts, I earnestly solicit your help and cooperation in a determined effort to persuade our misguided friends to cease their degrading work and to join with us in honoring and protecting from any secular or degenerate use the negro spirituals, the only songs in America that conform to the scientific definition of folksongs."

Calendar for the Current Week

SUNDAY—Town Hall, 3 p. m., song recital by Emilio de Gogorza; 8:15 p. m., concert by the Harp of Bronx; Aeolian Hall, 3 p. m., pianoforte recital by Alexander Siloti; Carnegie Hall, 3 p. m., concert by the Philharmonic Society; Hippodrome, 8:15 p. m., concert by the Irish Band; Metropolitan Opera House, 8:30 p. m., popular operatic concert; Punch and Judy Theater, 3 p. m., concert for children.

MONDAY—Metropolitan Opera House, 8 p. m., Russian opera in Italian, "Boris Godunoff"; Aeolian Hall, 3 p. m., song recital by Mabel Reddick; 8:15 p. m., concert by George Schneider and Harold Hickerson; Waldorf-Astoria, 8:15 p. m., song recital by Elizabeth King.

TUESDAY—Aeolian Hall, 3 p. m., song recital by Rose Florence; 8:15 p. m., concert of chamber music by the Flonzaley Quartet; Carnegie Hall, 8:15 p. m., concert by the Philadelphia Orchestra; Town Hall, evening concert by Boris Levenson and others; Brooklyn Academy of Music, 7:45 p. m., German opera, "Der Rosenkavalier."

WEDNESDAY—Carnegie Hall, 2:30 p. m., pianoforte recital by Paderewski; 8:15 p. m., concert by the Oratorio Society, "The Apocalypse"; Town Hall, 8:15 p. m., song recital by Greta Masson; Metropolitan Opera House, 8 p. m., Italian opera, "Aida"; Wanamaker Auditorium, 2:30 p. m., organ recital by Charles M. Courbin.

THURSDAY—Metropolitan Opera House, 7:45 p. m., German opera, "Die Walküre"; Carnegie Hall, 3 p. m., concert of the Symphony Orchestra; Aeolian Hall, 8:15 p. m., concert of chamber music by the New York String Quartet; Horace Mann Auditorium, Columbia University, 8:15 p. m., recital of folksongs by Loraine Wyman; Hunter College, 8:30 p. m., concert of chamber music by the New York Trio.

FRIDAY—Metropolitan Opera House, 2 p. m., special performance of Italian opera, "Madama Butterfly"; 8 p. m., Italian opera, "Mefistofele"; Carnegie Hall, 2:30 p. m., concert by the Philharmonic Society; 8:15 p. m., concert by the Symphony Orchestra; Aeolian Hall, 8:15 p. m., violin recital by Roderick White.

SATURDAY—Carnegie Hall, 2:30 p. m., violin recital by Jascha Heifetz; 8:30 p. m., concert by the Philharmonic Society; Town Hall, 3 p. m., violin recital by Erika Morini; Metropolitan Opera House, 2 p. m., French opera, "Romeo et Juliette"; 8 p. m., Italian opera, at popular prices, "Manon Lescaut"; Aeolian Hall, 3 p. m., pianoforte recital of Beethoven's music by Ernest Hutcheson; Brooklyn Academy of Music, 3 p. m., concert by the Symphony Orchestra.

Music Notes

The first New York concert of the Irish Regiment Band, which began its first tour of the United States about a month since, will be given at the Hippodrome this evening under the baton of Lieutenant J. Andrew Wiggins.

Besides the program of distinctive Celtic music, Beatrice O'Leary, Irish soprano; John Trenholm, Irish bagpiper; William Tong and R. E. Everson, cornetists, and other instrumental and vocal soloists will be heard.

Mme. Anna Heitschik, Russian prima donna, who recently arrived in New York, will give a recital on December 9 at Carnegie Hall. Mrs. Heitschik was in this country twelve years ago and sang leading contralto roles at the Metropolitan Opera House under Toscanini and Mahler.

Joseph Bonnet, organist of the Church of St. Eustache, in Paris, has written to deny the report that he is about to take orders and become a priest or a Benedictine monk. There is no truth in the statement to that effect previously made. Mr. Bonnet will return to America for a concert tour early in January.

Frieda Hempel will give her first New York recital of the season in Carnegie Hall on November 28. She will be assisted by Conrad W. Vos at the piano and Louis P. Fritz, flutist.

Margrethe Somme, Norwegian pianist and pupil of Dohnanyi, will make her New York debut at Aeolian Hall on Monday afternoon, November 27, playing the Sonata, Op. 110, of Beethoven.

Elena Gerhardt, lieder singer, will make her first appearance of the season as soloist with the City Symphony

on November 27 and 28. Her first recital will take place in Town Hall on the evening of December 9.

Harold Morris, American pianist, will give his annual recital in Aeolian Hall on the evening of December 1. He will play as his chief number Chopin's "Funeral March" sonata.

Paul Kochanski, the Polish violinist, now touring the United States, recently returned from a South American tour, where he gave thirty concerts. He brought with him several compositions by Villa Lobos, a Brazilian, which were written especially for the violinist and which he will play during the season.

Max Olanoff, a young American violinist, will give his first New York recital on Monday afternoon, December 4, at Aeolian Hall, with a program of compositions by Handel, Bach, Vieuxtemps, Rachmaninoff, Schubert-Kreisler, Godowsky, Schumann-Auer and Sarasate.

John McCormack will appear as an interpreter of German lieder in the

"APOCALYPSE"
Presented by
ORATORIO SOCIETY
of New York

CARNEGIE HALL
Nov. 22nd, 8:15 P. M.
Seats still available.

original tongue where he gives his third New York concert at the Hippodrome Sunday night, November 26. Hugo Wolf's "Wo sind ich Frost" is the number chosen, his favorite in all German song literature. He will also sing for the first time a song by Armas Jarnfelt, "A Dreamer's Song to Life," which he translated.

Elaine Gagneau, contralto, will give her second New York recital at Aeolian Hall on Wednesday afternoon, November 29, at 8:15 o'clock.

"Musique Intime," a series of miniature recitals, has been announced to take place at Sherry's, 309 Park Avenue, beginning November 21. Rafael Diaz will give the opening recital at 4:20 o'clock on November 21 and will appear again on November 23. Other artists who have been announced are Oliver Denton, pianist, who will play on Sunday evening, November 26, at 9:30 o'clock; Mme. Raymond Delaunoy, soprano, whose appearance is scheduled for November 28 and 30, and George Reimher, tenor, who is to sing on December 3.

Owing to delay in completing repairs on the Manhattan Opera House, the first "Pop" concert of the City Symphony Orchestra, scheduled for this afternoon, has been postponed until next Sunday, November 26. Mr. Foch's program includes Wagner's "Tannhauser" overture, Edward Grieg's suite No. 1, "Peer Gynt"; the overture to Johann Strauss' "Die Fledermaus," Jean Sibelius's Valse Triste and Franz Liszt's Second Hungarian Rhapsody.

Mme. Louise Homer has been engaged to sing some special performances with the Chicago Opera during the season, the first of which will take place on Wednesday evening, November 22, when she will take the part of Azucena in "Il Trovatore."

Toscha Seidel, who is now touring

(Continued on next page)

Metropolitan Musical Bureau Announces TOWN HALL, SAT. AFT. at 3 P. M. Second Violin Recital by the Nov. 25 World's Greatest Violinist ERIKA MORINI

MORINI
TOWN HALL, SAT. AFT. at 3 P. M. DEC. 3
First N. Y. Appearance in 3 Years
Soloist at 10:30, at Box Office.
Metropolitan Musical Bureau and S. Hurst.

THIBAUD
First N. Y. Appearance in 3 Years
Soloist at 10:30, at Box Office.
Metropolitan Musical Bureau and S. Hurst.

CHALAPIN
First N. Y. Appearance in 3 Years
Soloist at 10:30, at Box Office.
Metropolitan Musical Bureau and S. Hurst.

CITY SYMPHONY
Next Sunday Aft., Nov. 26, at 3:00 P. M.
Or. Tannhauser, Peer Gynt, Suite, Op. 48, by Edvard Grieg, Second Handwritten Rhapsody.
Tickets 50c, 75c, 1.00, 1.50, 2.00.
Seats on Sale at Box Office.

CARNEGIE HALL
Nov. 27, 8:15 P. M.
Soloist.
Tickets 50c, 75c, 1.00, 1.50, 2.00, 2.50.
New on Sale at Box Office.
ARTHUR S. GAINES, Manager.

KOMENARSKI
Soloist.
Tickets 50c, 75c, 1.00, 1.50, 2.00, 2.50.
New on Sale at Box Office.
Mgt. Hansen & Jones. Mason & Hamlin Piano.

LUCY FEAGIN
Soloist.
Tickets 50c, 75c, 1.00, 1.50, 2.00, 2.50.
New on Sale at Box Office.
Mgt. Hansen & Jones. Mason & Hamlin Piano.

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"Romeo et Juliette" To Be Sung At Metropolitan; Many Debuts

The second of this season's "revivals," Gounod's "Romeo et Juliette," will be sung by the Metropolitan Opera Company on next Saturday afternoon, the 26th, with Lucrezia Bori and Beniamino Gigli as the two lovers, Mme. Delaunoy as the page, Mme. Wakelind as the nurse, Mr. De Luca as Mercutio, Mr. Didur as Capulet and Mr. Rethier as Friar Lawrence; others in the cast being Messrs. Bada, Paltrinieri, Pico, D'Angelo and Ananian; Louis Hasselmans conducting. There will be new stage settings painted and costumes designed by Joseph Urban, while the ballet and the chorus have been trained, respectively, by the new ballet master, August Berger, and Giulio Setti.

"Boris Godunoff" will open the Metropolitan's second week to-morrow evening, with Mr. Chaliapin again in the part of Boris, the cast including Messrs. Matzenauer, Dalossy, Delaunoy, Perini and Wakefield and Messrs. Johnson, Mardones, Bada, Paltrinieri, Audisio, D'Angelo, Reschlian, Pico, Schlegel and Ananian. Mr. Papi will conduct.

Several of the company's new members will be heard for the first time at the Metropolitan in the remaining operas of the week. "Aida" will be given Wednesday evening, with Messrs. Rethberg (debut), Olegin (debut) and Robertson, and Messrs. Martinelli, Danise, Mardones, Burke (debut) and Audisio. Mr. Moranzoni will conduct.

"Die Walkure" on Thursday evening, with Messrs. Jeritza, Matzenauer, Gordon, Mellich, Delaunoy, Taylor (debut), Tindal, Howard, Bradley, Telva and Perini and Messrs. Taucher (debut), Whitehill and Bender. Mr. Bodanzky will conduct.

"Madama Butterfly" on Friday after-

noon, with Messrs. Easton, Perini and Arden and Messrs. Martinelli, Scotti, Paltrinieri, Audisio, Reschlian and Ananian. Conducted by Mr. Moranzoni.

"Mefistofele" on Friday evening, with Messrs. Alda, Peralta, Howard and Telva and Messrs. Chamlee, Chaliapin, Paltrinieri and Audisio. Mr. Moranzoni conducting.

"Manon Lescaut" will be the popular Saturday night opera, with Messrs. Alda and Schaaf and Messrs. Johnson, Scotti, Malatesta, Paltrinieri, Audisio, Reschlian, Pico and Ananian. Mr. Papi conducting.

The first of the season's "opera concerts" will be given Tuesday evening, "Cavalleria Rusticana," sung by Messrs. Peralta, Anthony and Telva and Messrs. Tokatyan (debut) and Pico, and "Pagliacci," with Mme. Sundelius and Messrs. Kingston, Danise, Bada and Reschlian. Mr. Bamboschek will conduct.

In Brooklyn "Der Rosenkavalier" will be given Tuesday evening at the Academy of Music, with Messrs. Easton, Jeritza, Sundelius, Howard, Robertson, Anthony, Tindal, Wakefield and Bradley and Messrs. Harrold, Bender, Schutzen-dorf, Meador, Bada, Paltrinieri, Schlegel and Gustafson. Mr. Bodanzky conducting.

Elly Ney's Concert
Elly Ney will give her only New York piano recital this season at Carnegie Hall on Tuesday afternoon, January 16, 1923. Her program on this occasion will consist entirely of selections which Mme. Ney has never before played in New York.

AEOLIAN HALL—THREE SUBSCRIPTION CONCERTS
TUESDAY EVENINGS at 8:15—NOVEMBER 21, JANUARY 16, MARCH 6
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AEOLIAN HALL, SATURDAY AFT., NOV. 25, at 3 Beethoven Program
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FRIENDS of MUSIC
FIRST SUBSCRIPTION CONCERT—BACH PROGRAM
ARTUR BODANZKY—Conductor
Bronislaw Huberman, Violinist; Paul Bender, George Meador, Tenor; Frances Peralta, Soprano; Marion Telva, Contralto.
Tickets at Box Office 50c to \$2.50 (no tax).

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TOWN HALL, THIS AFTERNOON AT 3—EMILIO DE GOGORZA
SONG RECITAL (STEINWAY PIANO)
AEOLIAN HALL, TUES. AFT., NOV. 21, at 3 P. M.
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Tickets \$2.50 to \$1, plus tax, now at Box Office Stenway Place

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5 THURS. EVENING—5 SATURDAY AFTERNOON CONCERTS
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BOSTON SYMPHONY ORCHESTRA
PIERRE MONTEUX, Conductor
Season tickets, 5 concerts, \$10, \$7.50, \$6, \$5, \$3. (No tax.) New.

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Men. 8, Boris Godunoff, Matzenauer; Chaliapin, Johnson, Mardones, Bada, Papi, Wad. B. Alda, Reschlian (debut), Olegin (debut); Martinelli, Danise, Mardones, Burke (debut), Moranzoni.
Thurs. 7:45, Walkure, Matzenauer, Jeritza, Gordon; Taucher (debut), Whitehill, Bender, Bodanzky; Fri. Special Matinee at 2, Peralta; 8:15, 25, Euthymia, Eason, Peralta, Mardones, Scotti, Paltrinieri, Moranzoni.
Sat. 2, Romeo et Juliette, Bori, Delaunoy; Papi, Delaunoy, Didur, Bada, Pico, Schlegel, Ananian; Sat. 8:15, Pop. Prices, Manon Lescaut, Alda; Johnson, Scotti, Malatesta, Papi.

TONIGHT
at 8:30, 7:50 to 8:00.
OPERATIC CONCERT
CAVALLERIA RUSTICANA
PAGLIACCI
PERALTA, SUNDELIUS, TELVA, ANTHONY; TOKATYAN (DEBUT), KINGSTON, DANISE, BADA, PICO, RESCHLIAN, ORDY, BAMBOSEK, HARDMAN PIANO USED.

AEOLIAN HALL, TUES. EVE., NOV. 28, at 8:15
SONG RECITAL—GRETA
TOWN HALL, Wed. Eve., Nov. 29, at 8:15
SONG RECITAL—GRETA

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